

WORLDS WITHOUT END

BY

BENJAMIN DEAN TAYLOR

Submitted to the faculty of the  
Jacobs School of Music in partial fulfillment  
of the requirements for the degree,  
Doctor of Music,  
Indiana University  
May, 2014



Accepted by the faculty of the Jacobs School of Music, Indiana University, in partial fulfillment of the requirements for the degree Doctor of Music.

---

David Dzubay, Chairman of the Research Committee  
& Director of Document

---

Claude Baker

---

Don Freund



---

# WORLDS WITHOUT END

---

BENJAMIN DEAN TAYLOR

for orchestra

2014

# PROGRAM NOTE

The scriptural account of the creation of the earth has long been an inspiration to me as an artist. As I observe the world around me, I marvel at God's creation. The breadth of variety in animal and plant life; the beauty and majesty of forests, oceans, and mountains; the endlessness of stars, planets, and celestial bodies; and the complexity and power of the human body – all stand as supreme examples and inspiration to me when I embark on the artistic path of being a composer. And yet, we learn from scripture that our earth is but a small part of the wondrous creation. God revealed to his prophet Moses that he created worlds "without end." (Moses 1:4) God said, "And worlds without number have I created; . . . and by the Son I created them, which is mine Only Begotten." (Moses 1:33) Wow, this amazes me! Worlds without number? Worlds without end? I can't even fathom such an infinite number of creations.

As a composition, *Worlds Without End* is a one-movement work that stands as a tribute to God, the Creator of us all. As Dieter Uchtdorf, a counselor in the First Presidency of The Church of Jesus Christ of Latter-day Saints asserted, "Creation brings deep satisfaction and fulfillment. We develop ourselves and others when we take unorganized matter into our hands and mold it into something of beauty." I echo this sentiment. For me, the act of composing music brings peace, a sense of worth, greater meaning to my life, and ultimately makes me happy. I would not do it if I did not have fun! But creation is work, and each composition presents a unique set of challenges and problems I must overcome. The prolific composer Frank Ticheli once said, "No two pieces are composed in the same way, and with every new piece I must learn the creative process all over again." I certainly felt this way while composing *Worlds Without End*. More so than with any of my other works, this composition has involved a gradual, slow process of formation. The act of generating musical materials, testing ideas, editing sections, refining orchestration, changing proportions, and notating the music has taken literally hundreds of hours. While at times frustrating and stressful, the composition process has ultimately been extremely rewarding as it has given me the chance to develop and grow as a creator.

As I wrote *Worlds Without End*, I thought of it as mirroring the creation process of a universe. The piece begins with a sparsely orchestrated melodic line which conveys unorganized gases and particles of matter slowly starting to coalesce in space. Further materials are added and ordered. There are many large explosions throughout the piece as matter combines and recombines, sometimes violently, other times in a mysterious or quirky manner. The climax of the work represents the culmination of the creative process, where all the ideas now finally fit together and are resolved harmonically. The conclusion of the composition brings back materials from the opening, representing the cyclical nature of creation as all matter passes through the rhythm of life, death, and rebirth.

# INSTRUMENTATION

## SCORE IN C

(Instruments that sound at the octave or double octave are notated at their written pitch.)

- 3 Flutes (3<sup>rd</sup> flute doubles on piccolo)

3 Oboes

2 Clarinets in B-flat

1 Bass Clarinet

2 Bassoons

1 Contrabassoon
- 4 Horns in F (mutes)

3 Trumpets in C (straight mutes, harmon mutes)

2 Trombones (straight mutes)

Bass Trombone

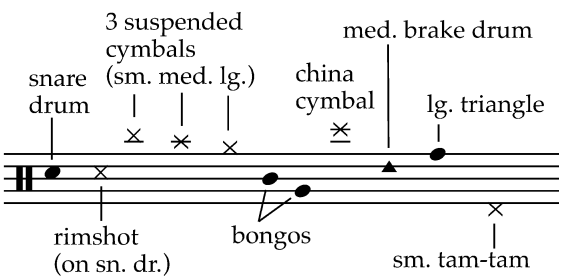
Tuba
- Timpani

4 Percussion
- Harp

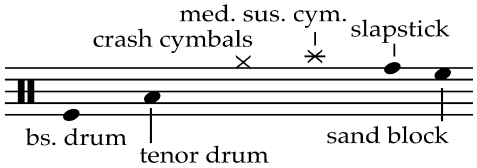
Piano
- Strings

## PERCUSSION INVENTORY

- 1)** snare drum, 3 suspended cymbals (small, medium, large), bongos, china cymbal, medium brake drum, large triangle, small tam-tam, glockenspiel (sounds two octaves higher than written; may be shared with Perc. 4)

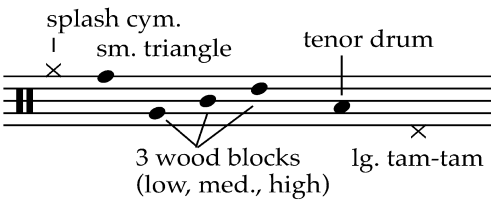


A musical staff with a double bar line at the beginning. It contains various percussion notes: a snare drum note on the first line, three suspended cymbal notes (small, medium, large) on the second line, a china cymbal note on the third line, a medium brake drum note on the fourth line, a large triangle note on the fifth line, a small tam-tam note on the first line, and a glockenspiel note on the second line. Labels with lines pointing to the notes include: snare drum, rimshot (on sn. dr.), 3 suspended cymbals (sm. med. lg.), china cymbal, med. brake drum, lg. triangle, bongos, and sm. tam-tam.
- 2)** bass drum, tenor drum (or parade drum with snares off; shared with Perc. 3), crash cymbals, medium suspended cymbal, slap stick, sand block, chimes (may be shared with Perc. 4)

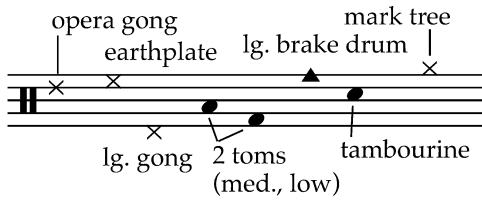


A musical staff with a double bar line at the beginning. It contains various percussion notes: a bass drum note on the first line, a tenor drum note on the second line, a sand block note on the third line, a crash cymbal note on the fourth line, a medium suspended cymbal note on the fifth line, and a slap stick note on the first line. Labels with lines pointing to the notes include: bs. drum, tenor drum, sand block, crash cymbals, med. sus. cym., and slapstick.

- 3)** splash cymbal, small triangle, 3 wood blocks (low, medium, high), tenor drum, large tam-tam, xylophone (sounds one octave higher than written), crotale (only low B-flat required; sounds two octaves higher than written)



A musical staff with a double bar line at the beginning. It contains various percussion notes: a splash cymbal note on the first line, a small triangle note on the second line, three wood blocks notes (low, medium, high) on the third line, a tenor drum note on the fourth line, and a large tam-tam note on the fifth line. Labels with lines pointing to the notes include: splash cym., sm. triangle, tenor drum, 3 wood blocks (low, med., high), and lg. tam-tam.
- 4)** opera gong, earthplate (or other metal plate suspended on ropes), large gong (precise pitch is not important), 2 tom-toms (medium, low), large brake drum, tambourine, mark tree, vibraphone, glockenspiel (sounds two octaves higher than written; may be shared with Perc. 1), chimes (may be shared with Perc. 2)



A musical staff with a double bar line at the beginning. It contains various percussion notes: an opera gong note on the first line, an earthplate note on the second line, a large gong note on the third line, two tom-toms notes (medium, low) on the fourth line, a large brake drum note on the fifth line, a tambourine note on the first line, and a mark tree note on the second line. Labels with lines pointing to the notes include: opera gong, earthplate, lg. gong, 2 toms (med., low), lg. brake drum, tambourine, and mark tree.

Duration: 9 minutes

*dedicated to my wife*



WORLDS WITHOUT END

Benjamin Dean Taylor (b.1983)  
(ASCAP)

♩ = 60 Espressivo

Flute 1

Flute 2

Flute 3

Oboe 1

Oboe 2

Oboe 3

B♭ Clarinet 1

B♭ Clarinet 2

Bass Clarinet

Bassoon 1

Bassoon 2

Contrabassoon

Horn 1,3

Horn 2,4

C Trumpet 1,2,3

Trombone 1,2

Bass Trombone

Tuba

Timpani

Percussion 1

Percussion 2

Percussion 3

Percussion 4

Harp

Piano

Violin I

Violin II

Viola

Cello

Contrabass

1

2

3

4



10

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Bn. 1,2,3

Hn. 1,3

Hn. 2,4

Tp. 1

Tp. 2

Tp. 3

Trb. 1,2

Btrb./  
Tba.

Timp.

Pc. 1

Pc. 2

Pc. 3

Pc. 4  
(glock)

Hp.

Pno.

(Ped.)

Ped.

Vn. I

Vn. II

Va.

Vc.

Cb.

This page of a musical score, likely for a symphony, contains staves for various instruments. The instruments listed on the left include Fl. 1, Fl. 2, Fl. 3, Ob. 1, Ob. 2, Ob. 3, Cl. 1, Cl. 2, Bcl., Bn. 1,2,3, Hn. 1,3, Hn. 2,4, Tp. 1, Tp. 2, Tp. 3, Trb. 1, Trb. 2, Btrb./Tba., Timp., Pc. 1, Pc. 2, Pc. 3 (cro.), Pc. 4 (glock), Hp., Pno., (Ped.), Vn. I, Vn. II, Va., Vc., and Cb. The score includes dynamic markings such as *pp*, *fp*, *mf*, *f*, *ff*, *p*, *mp*, and *fff*. It also features articulation marks like accents and slurs. A section labeled 'B' is marked at the top right. The page number '15' is visible at the bottom left.

**C** ♯ = 104 Mysterious

Worlds Without End - page 5

28

Fl. 1,2,3

Ob. 1,2,3

Cl. 1,2

Bcl.

Bn. 1,2

Cbn.

Hn. 1,2,3,4

Tp. 1

Tp. 2

Tp. 3

Trb. 1

Trb. 2

Btrb.

Tba.

Timp.

Pc. 1

Pc. 2

Pc. 3

Pc. 4

Hp.

Pno.

Vn. I

Vn. II

Va.

Vc.

Cb. (pizz.)

28

29

30

31

32

33

34



41

Fl. 1,2

Fl. 3

Ob. 1

Ob. 2,3

Cl. 1,2

Bcl.

Bn. 1,2

Cbn.

Hn. 1,3

Hn. 2,4

Tp. 1  
(st. mute)

Tp. 2,3  
(st. mute)

Trb. 1

Trb. 2

Btrb./  
Tba.

Timp.

Pc. 1  
(bongos)

Pc. 2  
(sd. blk.)

Pc. 3  
(wd. blks.)

Pc. 4

Hp.

Pno.

Vn. I  
(pizz.)

Vn. II  
(pizz.)

Va.

Vc.

Cb.  
(pizz.)

41

42

43

44

45

46



The image displays a page from a musical score, likely for a symphony, featuring a variety of instruments. The score is written in standard musical notation, including staves for woodwinds, brass, percussion, strings, and keyboard instruments. The page is divided into two systems, with the second system starting at measure 47. The instruments listed on the left include Fl. 1, Fl. 2, Picc., Ob. 1, Ob. 2,3, Cl. 1,2,3, Bn. 1,2, Cbn., Hn. 1,3, Hn. 2,4, Tp. 1 (st. mute), Tp. 2,3 (st. mute), Trb. 1 (st. mute), Trb. 2 (st. mute), Btrb./Tba., Timp., Pc. 1, Pc. 2 (sd. blk.), Pc. 3 (wd. blks.), Pc. 4 (tamb.), Hp., Pno., Vn. I (pizz.), Vn. II (pizz.), Va., Vc., and Cb. (pizz.). The score includes dynamic markings such as *mf*, *f*, *mp*, *pp*, and *f* ord., as well as articulation and phrasing marks. A section labeled 'F' is indicated by a box at the top right of the page. The page number 47 is visible at the top left.

52

Fl. 1,2

Picc.

Ob. 1

Ob. 2,3

Cl. 1

Cl. 2

Bcl.

Bn. 1

Bn. 2

Cbn.

Hn. 1,3 (1. Solo)

Hn. 2,4

Tp. 1,2,3

Trb. 1,2

Btrb./Tba.

Timp.

Pc. 1

Pc. 2 (sd. blk.)

Pc. 3 (wd. blk.)

Pc. 4

Hp.

Pno.

Vn. I (pizz.)

Vn. II (pizz.)

Va.

Vc.

Cb. (pizz.)

med. sus. cym.  
butt of stick on bell

tri.

bongos  
sticks 3

glock

8va

f

mp

mf

p

pp

ord. non div.

pizz.

arco div.

Ped.

52

53

54

55

56

G

57

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *f* *pp*

Ob. 2 *f* *pp*

Ob. 3 *f*

Cl. 1 *p* *< mf > p*

Cl. 2,3 *p* *< mf > p*

Bn. 1 *p*

Bn. 2 *p*

Cbn. *f*

Hn. 1,2,3,4

Tp. 1 (st. mute) *mf*

Tp. 2 (st. mute) *mf*

Tp. 3 (st. mute) *mf*

Trb. 1,2 (a2) *f*

Btrb./ Tba. (a2) *f*

Timp. *f* pedal gliss.

Pc. 1 *f* slap stick

Pc. 2 (sd. blk.)

Pc. 3 (wd. blks.)

Pc. 4 *f* earth plate\* med. cord *l.v.* (Wind up earth plate and release it when you stike it so that the plate spins as it rings.) \*or any metal plate

Hp. *f* *p* *f*

Pno. *f* ord. *p* *mf*

Ped. *mf*

G

Vn. I (pizz.) *mf*

Vn. II (pizz.) *mf*

Va. (pizz.) *f* *p*

Vc. (pizz.) *f*

Cb. *p* unis. pizz. *p* arco div. *f* unis. *p* *mp*

arco cantabile *p* *mf*

arco cantabile *p* *mf*

arco cantabile *p* *mf*

57

58

59

60

61

62

63

Fl. 1 *mf* *f* *mf* *f* *p* <sup>6</sup>

Fl. 2 *mf* *f* *mf* *f* *p* <sup>6</sup>

Ob. 1 *f* *p*

Ob. 2,3 *f* *f*

Cl. 1 *mf* *f* *p* <sup>6</sup>

Cl. 2 *mf* *mp* *p* <sup>3</sup> *p* <sup>6</sup>

Bcl. *p* *mf* *mp* *mf*

Bn. 1 *p* *mf* *mf* *p* *f*

Bn. 2 *p* *mf* *mf* *p* *f*

Cbn. *f*

Hn. 1,2,3,4

Tp. 1 (st. mute) *mf* *pp*

Tp. 2,3 (st. mute) *mf* *pp*

Trb. 1,2 (st. mute) *mf*

Btrb./Tba.

Timp.

Pc. 1 *f* *f*

Pc. 2 (sd. blk.)

Pc. 3 (wd. blks.)

Pc. 4 *mp* *f* *mf* *pp*

Hp. *f*

Pno. *p* *mf*

Ped.

Vn. I *p* *mf*

Vn. II *f*

Va. *p* *mf*

Vc. *p* *mf* *mp* *mf*

Cb. *p* *mf* *p*

63 64 65 66 67

H

68

Fl. 1

$mf$   
 $p$   
 $mf$   
 $f$   
 $fp$

Fl. 2

$mf$   
 $p$   
 $mf$   
 $f$   
 $fp$

Ob. 1

$p$   
 $f$   
 $f$

Ob. 2

$p$   
 $f$   
 $mp$   
 $f$

Ob. 3

$p$   
 $f$   
 $mp$   
 $f$

Cl. 1

$mf$   
 $p$   
 $f$   
 $mp$   
 $fp$

Cl. 2

$mf$   
 $p$   
 $f$   
 $mp$   
 $fp$

Bcl.

$f$   
 $fp$

Bn. 1

$mf$   
 $p$   
 $f$   
 $fp$

Bn. 2

$f$   
 $fp$

Cbn.

$f$   
 $fp$

Hn. 1,2,3,4

$a4$  open  
 $pp$

Trp. 1  
(st. mute)

$mf$   
 $pp$

Trp. 2,3  
(st. mute)

$mf$   
 $pp$

Trb. 1,2

$1.$  open  
 $p$   
 $f$   
 $f$   
 $pp$

Btrb.

$f$   
 $pp$

Tba.

$f$   
 $fp$

Timp.

$fp$

Pc. 1

bongo sticks  
 $fp$   
 $f$

Pc. 2  
(sd. blk.)

$b.$  dr.  
 $f$

Pc. 3  
(wd. blks.)

$mf$   
 $pp$

Pc. 4  
(glock)

$f$   
 $mf$   
 $f$

Hp.

$mf$   
 $f$

Pno.

$mf$   
 $f$

Ped.

H

68

Vn. I

$p$   
 $f$   
 $fp$

Vn. II

$p$   
 $f$   
 $fp$

Va.

$p$   
 $f$   
 $fp$

Vc.

$f$   
 $fp$

Cb.

$f$   
 $fp$

68

69

70

71

72

73

74

Worlds Without End - page 13

[illegible]

The image displays a page of a musical score, likely for a symphony orchestra. The score is divided into two systems, each with a tempo marking of "J = 76" and "ritard." followed by a box containing a "J" and "accel.".

The first system includes the following instruments and parts:

- Fl. 1, 2
- Fl. 3
- Ob. 1, 2
- Ob. 3
- Cl. 1, 2
- Bcl.
- Bn. 1, 2
- Cbn.
- Hn. 1, 3
- Hn. 2, 4
- Tp. 1
- Tp. 2
- Tp. 3
- Trb. 1
- Trb. 2
- Btrb./Tba.
- Timp.
- Pc. 1 (sus. cym.)
- Pc. 2 (bs. dr.)
- Pc. 3 (ten. dr.)
- Pc. 4 (chimes)
- Hp.
- Pno.

The second system includes the following instruments and parts:

- Vn. I
- Vn. II
- Va.
- Vc.
- Cb.

The score is written in 4/4 time, with a key signature of one flat (B-flat). The tempo is marked "J = 76" and "ritard." followed by a box containing a "J" and "accel.".

**molto rit. a tempo rit. a tempo**

**ritard.**

**K** ♪ = 66

89

Fl. 1

(a2)

ff

mf

pp

Fl. 2,3

(a2)

ff

mf

pp

Ob. 1,2

ff

mf

pp

Ob. 3

ff

mf

pp

Cl. 1,2

ff

mf

pp

Bcl.

ff

mf

pp

Bn. 1,2

(a2)

ff

mf

pp

Cbn.

ff

mf

pp

Hn. 1,3

(a2)

ff

mf

pp

Hn. 2,4

(a2)

ff

mf

pp

mp

f

mp

Trp. 1

ff

mf

pp

Trp. 2,3

(a2)

ff

mf

pp

Trb. 1

ff

mf

pp

Trb. 2

ff

mf

pp

Btrb.

ff

mf

pp

Tba.

ff

mf

pp

Timp.

pp

mf

p

pp

lg. sus. cym.

(add china)

med. sus. cym.

pp

ff

pp

mf

p

mf

pp

pp

mp

p

pp

Pc. 1

pp

ff

pp

mf

p

mf

Pc. 2 (bs. dr.)

pp

ff

pp

mf

Pc. 3

pp

ff

pp

mf

Pc. 4

soft mallets

gong

pp

ff

Hp.

Pno.

**molto rit. a tempo rit. a tempo**

**ritard.**

$$\boxed{\mathbf{K}} \cdot = 66$$

89 90 91 92 93 94 95



96

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Bn. 1,2,3

Hn. 1,3

Hn. 2,4

Trp. 1,2,3

Trb. 1

Trb. 2

Btrb./Tba.

Timp.

Pc. 1

Pc. 2 (bs. dr.)

Pc. 3 (ten. dr.)

Pc. 4

Hp.

Pno.

Vn. I

Vn. II

Va.

Vc.

Cb.

ritard.

♩ = 84

♩ = 66

The image displays a page from a musical score, likely for a symphony, featuring multiple staves for various instruments. The score is written in 4/4 time and includes dynamic markings, articulation, and a tempo change.

**Top Section (Measures 100-104):**

- Tempo:** The tempo is marked as  $\text{ritard.}$  (ritardando) and changes to 66 bpm.
- Instruments:** The staves include Flutes (Fl. 1, 2, 3), Oboes (Ob. 1, 2, 3), Clarinets (Cl. 1, 2), Bassoon (Bcl.), Bassoon 1, 2, 3 (Bn. 1, 2, 3), Horns (Hn. 1, 3; Hn. 2, 4), Trumpets (Tp. 1, 2, 3), Trombones (Trb. 1, 2), Trombone/Trumpet (Btrb./Tba.), Timpani (Timp.), Percussion (Pc. 1, 2, 3, 4), Harp (Hp.), Piano (Pno.), Violins (Vn. I, Vn. II), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.).
- Dynamic Markings:** The score includes various dynamic markings such as *f* (forte), *p* (piano), *mf* (mezzo-forte), *pp* (pianissimo), and *ppp* (pianississimo).
- Articulation:** The score includes articulation markings such as *acc.* (accents), *stacc.* (staccato), and *leg.* (legato).

**Bottom Section (Measures 100-104):**

- Tempo:** The tempo is marked as  $\text{ritard.}$  (ritardando) and changes to 66 bpm.
- Instruments:** The staves include Violins (Vn. I, Vn. II), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.).
- Dynamic Markings:** The score includes various dynamic markings such as *f* (forte), *p* (piano), *mf* (mezzo-forte), *pp* (pianissimo), and *ppp* (pianississimo).
- Articulation:** The score includes articulation markings such as *acc.* (accents), *stacc.* (staccato), and *leg.* (legato).

M

♩ = 100

105

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Bcl.

Bn. 1, 2

Cbn.

Hn. 1, 3

Hn. 2, 4

Tp. 1

Tp. 2, 3

Trb. 1

Trb. 2

Btrb./Tba.

Timp.

Pc. 1  
(sus. cym.)

Pc. 2  
(bs. dr.)

Pc. 3  
(ten. dr.)

Pc. 4  
(tom-toms)

Hp.

Pno.

Opb.  
Ped. (sim.)

106

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Bcl.

Bn. 1, 2

Cbn.

Hn. 1, 3

Hn. 2, 4

Tp. 1

Tp. 2, 3

Trb. 1

Trb. 2

Btrb./Tba.

Timp.

Pc. 1  
(sus. cym.)

Pc. 2  
(bs. dr.)

Pc. 3  
(ten. dr.)

Pc. 4  
(tom-toms)

Hp.

Pno.

Opb.  
Ped. (sim.)

107

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Bcl.

Bn. 1, 2

Cbn.

Hn. 1, 3

Hn. 2, 4

Tp. 1

Tp. 2, 3

Trb. 1

Trb. 2

Btrb./Tba.

Timp.

Pc. 1  
(sus. cym.)

Pc. 2  
(bs. dr.)

Pc. 3  
(ten. dr.)

Pc. 4  
(tom-toms)

Hp.

Pno.

Opb.  
Ped. (sim.)

108

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Bcl.

Bn. 1, 2

Cbn.

Hn. 1, 3

Hn. 2, 4

Tp. 1

Tp. 2, 3

Trb. 1

Trb. 2

Btrb./Tba.

Timp.

Pc. 1  
(sus. cym.)

Pc. 2  
(bs. dr.)

Pc. 3  
(ten. dr.)

Pc. 4  
(tom-toms)

Hp.

Pno.

Opb.  
Ped. (sim.)

Vn. I

Vn. II

Va.

Vc.

Cb.

Worlds Without End - page 19

[illegible]

ritard.                      molto ritard.                      **N** ♩ = 132

The image shows a musical score for a string ensemble. It consists of five staves: Violin I (Vn. I), Violin II (Vn. II), Viola (Va.), Violoncello (Vc.), and Contrabasso (Cb.). The score is divided into three main sections. The first section is marked 'ritard.' and the second 'molto ritard.', both in 3/4 time. The third section, marked 'N', is in 4/4 time with a tempo of 132. The dynamics are 'ff' (fortissimo) in the first two sections and 'f' (forte) and 'mp' (mezzo-piano) in the third. The Violins I and II play a rhythmic pattern of eighth notes, while the Viola, Violoncello, and Contrabasso play a simpler pattern of quarter notes. The third section features a change in the Violins I and II pattern to a more complex rhythmic figure, while the other instruments continue with their quarter notes.

113

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Bcl.

Bn. 1,2

Cbn.

Hn. 1,3

Hn. 2,4

Tp. 1,2,3

Trb. 1,2

Btrb.

Tba.

Timp.

Pc. 1  
(sus. cym.)

Pc. 2  
(crsh. cym.)

Pc. 3  
(xylo.)

Pc. 4  
(chimes)

Hp.

Pno.

Vn. I

Vn. II

Va.

Vc.

Cb.

113

114

115

116

117

118

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Bcl.

Bn. 1,2

Cbn.

Hn. 1,3

Hn. 2,4

Trp. 1,2,3

Trb. 1,2

Btrb.

Tba.

Timp.

Pc. 1  
(sus. cym.)

Pc. 2  
(bs. dr.)

Pc. 3  
(xylo.)

Pc. 4

Hp.

Pno.

Vn. I

Vn. II

Va.

Vc.

Cb.

sm. sus. cym.

Full hand clusters (on keys)  
with these pitches as boundaries

(gliss. inside piano)

(Ped.)

8va - - -

A: G F E♭  
B: C♯ D♭

8va - - -

A: G F E♭  
B: C♯ D♭

8va - - -

A: G F E♭  
B: C♯ D♭

RH forearm clusters on keys,  
pitches only approximate

122

O

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Bcl.

Bn. 1, 2

Cbn.

Hn. 1, 3

Hn. 2, 4

Tp. 1, 2, 3

Trb. 1, 2

Btrb.

Tba.

Timp.

Pc. 1 (sn. dr.)

Pc. 2 (bs. dr.)

Pc. 3 (xylo.)

Pc. 4

Hp.

Pno.

Vn. I

Vn. II

Va.

Vc.

Cb.

123

124

125

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Bcl.

Bn. 1,2

Cbn.

Hn. 1,3

Hn. 2,4

Tp. 1,2,3

Trb. 1,2

Btrb.

Tba.

Timp.

Pc. 1  
(sn. dr.)

Pc. 2  
(bs. dr.)

Pc. 3  
(xylo.)

Pc. 4  
(bk. dr.)

Hp.

Pno.

Vn. I

Vn. II

Va.

Vc.

Cb.

126

127



**ritard.**

**P** ♩ = 48

[illegible]

**ritard.**

**P** ♩ = 48

Violin I

Violin II

Viola

Violoncello

Contrabass

128

129

130

## Q Cantabile

[illegible]

**Q Cantabile**

131

132

133

134

135

136

137

R

accel. poco a poco

Fl. 1,2

Picc.

Ob. 1,2,3

Cl. 1

Cl. 2

Bcl.

Bn. 1

Bn. 2,3

Hn. 1,3

Hn. 2,4

Tp. 1,2,3

Trb. 1,2

Btrb./Tba.

Timp.

Pc. 1

Pc. 2

Pc. 3

Pc. 4

Hp.

Pno.

Vn. I (div.)

Vn. II (div.)

Va.

Vc.

Cb.

137

138

139

140

141

142

143

144



151

Fl. 1,2

Picc.

Ob. 1,2,3

Cl. 1,2,3

Bn. 1,2

Cbn.

Hn. 1,3  
(muted)

Hn. 2,4  
(muted)

Trp. 1  
(harmon)

Trp. 2  
(harmon)

Trp. 3  
(harmon)

Trb. 1

Trb. 2

Btrb.

Tba.

Timp.

Pc. 1

Pc. 2

Pc. 3  
(crot.)

Pc. 4  
(vibes)

Hp.

Pno.

Vn. I

Vn. II

Va.

Vc.

Cb.

151

152

153

154

T

Fl. 1,2,3

Ob. 1,2,3

Cl. 1

Cl. 2

Bcl.

Bn. 1

Bn. 2,3

Hn. 1,3  
(muted)

Hn. 2,4  
(muted)

Tp. 1  
(harmon)

Tp. 2  
(harmon)

Tp. 3  
(harmon)

Trb. 1

Trb. 2

Btrb.

Tba.

Timp.

Pc. 1

Pc. 2

Pc. 3

Pc. 4

Hp.

Pno.

(Ped.)

Vn. I

Vn. II

Va.

Vc.

Cb.

155

T

Fl. 1,2,3

Ob. 1,2,3

Cl. 1

Cl. 2

Bcl.

Bn. 1

Bn. 2,3

Hn. 1,3  
(muted)

Hn. 2,4  
(muted)

Tp. 1  
(harmon)

Tp. 2  
(harmon)

Tp. 3  
(harmon)

Trb. 1

Trb. 2

Btrb.

Tba.

Timp.

Pc. 1

Pc. 2

Pc. 3

Pc. 4

Hp.

Pno.

(Ped.)

Vn. I

Vn. II

Va.

Vc.

Cb.

156

T

Fl. 1,2,3

Ob. 1,2,3

Cl. 1

Cl. 2

Bcl.

Bn. 1

Bn. 2,3

Hn. 1,3  
(muted)

Hn. 2,4  
(muted)

Tp. 1  
(harmon)

Tp. 2  
(harmon)

Tp. 3  
(harmon)

Trb. 1

Trb. 2

Btrb.

Tba.

Timp.

Pc. 1

Pc. 2

Pc. 3

Pc. 4

Hp.

Pno.

(Ped.)

Vn. I

Vn. II

Va.

Vc.

Cb.

157

Fl. 1

Fl. 2,3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Bcl.

Bn. 1

Bn. 2,3

Hn. 1,2,3,4

Tp. 1,2,3

Trb. 1

Trb. 2

Btrb.

Tba.

Timp.

Pc. 1

Pc. 2

Pc. 3

Pc. 4

Hp.

Pno.

(Ped.)

Vn. I

Vn. II

Va.

Vc.

Cb.

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*pp*

*pp*

*pp*

*pp*

*mf*

*p* < *mp*

*mf*

*f*

*mf*

*f*

*mf*

*f*



161

U

Fl. 1

Fl. 2,3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Bcl.

Bn. 1,2

Cbn.

Hn. 1,3

Hn. 2,4

Tp. 1,2,3

Trb. 1,2

Btrb./ Tba.

Timp.

Pc. 1

Pc. 2

Pc. 3

Pc. 4

Hp.

Pno.

Vn. I

Vn. II

Va.

Vc.

Cb.

sand block solo

mf

pp

p

mp

ppp

166

ritard.

molto rit.

V

$\text{♩} = 60$

Fl. 1

$pp$

$f$

$mp < mf$

Fl. 2

$pp$

$f$

Picc.

$mp$

Ob. 1,2,3

Cl. 1

$p$

$pp$

$f$

$p$

$mp$

Cl. 2

$p$

$pp$

Bcl.

$p$

$mp$

Bn. 1,2

Cbn.

Hn. 1,3

(muted)

$pp < ff$

(muted)

Hn. 2,4

$pp < ff$

Trp. 1,2,3

"Doit "  
(half valve  
embouchure gliss)  
open

(highest note  
possible)

$f$

$pp$

straight mute

$pp < ff$

Trb. 1,2

"Doit "  
(embouchure gliss)

(highest note  
possible)

$f$

$pp$

straight mute

$pp < ff$

Btrb.

"Doit "  
(embouchure gliss)

(highest note  
possible)

$f$

$pp$

Tba.

Timp.

solo

pedal gliss.

$f$

$pp$

Pc. 1

Pc. 2  
(sd. blk.)

(solo)

$p$

$mf$

$p$

med. sus. cym.

scrape

$f$

solo

(Pull metal wound string  
across the edge of the tam-tam)

Pc. 3

lg. tam-tam

$p$

$f$

Pc. 4

vibes

$mp$

$p$

$mf$

Hp.

solo  
(gliss. on C<sub>3</sub> string using metal tuning key)

$f$

$f$

$p$

$mf$

Pno.

$mf$

$p$

$mp$

Vn. I

$ppp$

pizz.  
div.

$mf$

unis.

1 solo  
arco

$p$

$mf$

Vn. II

pizz.  
div.

$mf$

unis.

Va.

pizz.  
div.

$mf$

1 solo  
arco

$f$

$p$

$mp$

Vc.

pizz.  
div.

$mf$

1 solo  
arco

$f$

$p$

$mp$

Cb.

pizz.  
div.

$p$

$mp$

166

167

168

169

170

171

ritard.

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Bcl.

Bn. 1

Bn. 2

Cbn.

Hn. 1,2,3,4

Tp. 1,2,3

Trb. 1,2

Btrb.

Tba.

Timp.

Pc. 1

Pc. 2

Pc. 3 (tam-lam)

Pc. 4

Hp.

Pno.

Solo

Vn. I

Gli Altri.

Vn. II

Va.

Vc.

Cb.

med. brake drum

metal hammer

b. dr. beater

soft mallets

glock

sm. brass mallet

arco tutti, unis.

tutti, arco div.

unis. arco

Ped.

ritard.

